

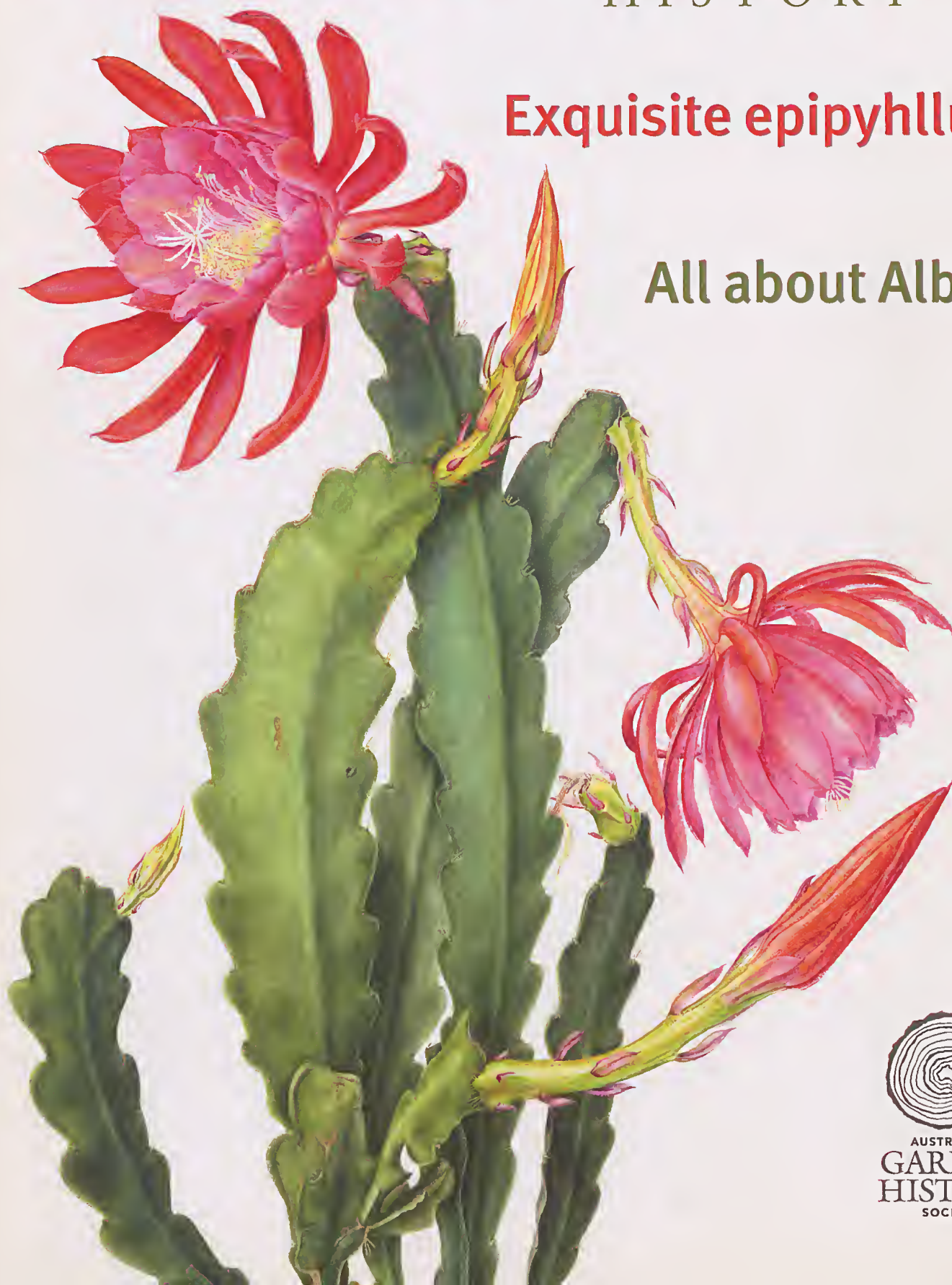
# Australian Garden

Vol. 18 No. 5  
May/June 2007

## HISTORY

**Exquisite epiphyllums**

**All about Albury**



AUSTRALIAN  
GARDEN  
HISTORY  
SOCIETY



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The Australian Garden History Society is the leader in concern for and conservation of significant cultural landscapes and historic gardens through committed, relevant and sustainable action.

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### Enquiries

Toll Free 1800 678 446

Phone (03) 9650 5043

Fax (03) 9650 8470

E-mail

info@gardenhistorysociety.org.au

Web-site

www.gardenhistorysociety.org.au

### Postal Address

AGHS

Gate Lodge,

100 Birdwood Avenue,

Melbourne, 3004

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### Editor

Genevieve Jacobs

Wallendbeen Station

Wallendbeen NSW 2588

Phone: (02) 6943 2621

E-mail: gjacobs@dragnet.com.au

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### Editorial Advisory Panel

Convener

Christine Reid

Members

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Glenn Cooke

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Cover: *E. crenatum* x *Disocactus*  
sp. med

Illustration: Beverly Allen



AGHS Journal editor Genevieve Jacobs

I was delighted to be appointed editor of *Australian Garden History* late last year, and am pleased now to introduce myself to you all. The editor's task for a journal such as this is always daunting, and it is one that I undertake with a mixture of anticipation and some trepidation. To navigate successfully between novelty and familiarity, while at the same time creating a publication that pleases and informs Society members is a considerable but very welcome challenge.

I come to the editor's chair with a consistent and strong interest in historic gardens but also an appreciation for design that is constantly evolving. Large, old-fashioned country gardens have always been a part of my life, both in childhood and as the wife of a farmer on the South West Slopes of NSW, where we live with our four children on a property that has been in family hands since the 1840s. As a young mother, I inherited a garden that had been designed substantially by Kath Carr, and nurtured for many years by my mother-in-law, Katie, and this began an enduring fascination with gardens and gardening of all kinds.

My interests include the hardy, climate appropriate species and designs that characterise so many colonial planting schemes; the notion of a kind of gardening that evolves from a distinctively Australian

# From the Editor

perspective rather than a slavish imitation of overseas trends; and the garden as an ongoing reflection of culture. The visual arts are also a longstanding passion, and I have particularly enjoyed developing a small sculpture collection for our garden here at Wallendbeen Station.

I have worked as a journalist on a number of rural and regional newspapers and have also contributed to a number of other magazines on a freelance basis. I am a past co-ordinator for Australia's Open Garden Scheme in the ACT and Southern NSW and I am currently a weekend presenter for ABC Radio in Canberra, where I deal with gardens on Saturday mornings and arts and lifestyle stories on Sundays. I have lectured widely on the subject of Australian artists and their gardens and have also written on this subject for *Art and Australia* magazine.

As Journal editor, I hope to explore both our colonial and later nineteenth century gardening legacy and more recent developments in landscape, design and planting. As concern about possible climate change grows, there are many challenges ahead for Australia's gardeners and the Society's role in discussing, researching, advocating for and protecting gardens becomes ever more vital. I hope that the Journal will reflect a broad range of concerns and interests, informed by the impressive depth of knowledge shared by the Society's membership.

While my interest in garden history is longstanding, I come to the editor's chair without the benefit of a lengthy association with the Society. I have, however, been grateful for the guidance and support of members of the National Management Committee, Editorial Advisory Panel and past editors. If the Journal is to reflect the Society's diversity and broad range of interests across all branches, I will

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## BRANCH CONTACTS

**ACT/Monaro/Riverina Branch**  
Madeleine Maple  
PO Box 4055  
Manuka ACT 2603  
mmapple@netspeed.com.au

**Queensland Branch**  
Keith Jorgensen  
14 Petrina St  
Eight Mile Plains 4113  
Ph: (07) 3341 3933  
jorgenkg@picknowl.com.au

**South Australian Branch**  
Di Wilkins  
39 Elizabeth Street  
Eastwood SA 5068  
Ph: (08) 8272 9381  
diwilkins1@bigpond.com

**Southern Highlands Branch**  
Chris Webb  
PO Box 707  
Moss Vale NSW 2577  
Ph: (02) 4861 4899  
cwebb@cwebb.com.au

**Sydney & Northern NSW Branch**  
Stuart Read  
Ph: (02) 9873 8554 (w)  
stuart.read@heritage.nsw.gov.au

**Tasmanian Branch**  
Ivan Saltmarsh  
125 Channel Road  
Tarooma TAS 7053  
Ph: (03) 6227 8515  
ivanof@bigpond.com

**Victorian Branch**  
Pamela Jellie  
5 Claremont Crescent  
Canterbury VIC 3126  
Ph: (03) 9836 1881  
pdjellie@hotmail.com

**Western Australian Branch**  
Sue Monger  
9 Rosser Street  
Cottesloe, WA 6011

now need your help too. I actively welcome ideas, thoughts, articles, photographs and suggestions of all kinds for inclusion in the Journal and am particularly keen to reflect the Society's national character by including material from each region wherever possible. The branch newsletters are an important source of information, but the Journal should do more than simply reflect the Society's current activities, so I ask you to approach me with your own thoughts too.

Personal contacts are important to me, so please do not hesitate to telephone directly if you would like to discuss any issues pertaining to the Journal. I work from home during the week and will endeavour to return your calls as quickly as possible. Email is always a reliable means of contact, and I also welcome your letters. My contact details are in the left hand panel on p.1.

I look forward to meeting many of you at this year's national conference, which takes place almost in my backyard at Albury, and anticipate the pleasure of making your acquaintance through these pages.

Genevieve Jacobs

## CONTENTS

October in Albury	
. Max Bourke .....	4
Painting colonial plants	
. Colleen Morris .....	6
Atmospheric vileness	
. Ian Warden .....	10
Meet your National Management Committee - Di Wilkins .....	12
A sense of discovery...	
. Craig Burton .....	15
Reviews: <i>Seeds of Change</i> and <i>Garden of a Lifetime</i>	
. Trevor Nottle and Nina Crone .....	17
France fleurie at Courson	
. Nina Crone .....	20
Valete: Lady Ramsay, Elizabeth Walker .....	21
Items of interest .....	23
Diary dates .....	24



# October in Albury

‘Meandering about the Murray’ is the theme for the 28th National Conference of the Australian Garden History Society. NMC member and conference participant **Max Bourke** reports:

Crucial issues for Australians generally and gardeners in particular will be canvassed at the national conference of the Australian Garden History Society to be held in Albury, NSW, on October 19 -21 this year.

Although national conferences are generally held in capital cities, Albury has been chosen as a venue this time, as it offers members and those wishing to attend the conference the opportunity to focus on several key issues concerning the future of Australia’s landscapes.

Prominent speakers will deal with issues ranging from water management in the Murray Darling Basin, to inland living and gardening, to the issue of invasive species and their impact on the environment.

The conference will be held at Country Comfort Hovell Tree in Albury, commencing Thursday October 19. Spring in Albury is a great time to be in rural Australia. The conference will maximize exposure to both its beauties and the environmental issues it faces.

John Landy, former Governor of Victoria, and his wife Lynne, who are the Society’s patrons, will open the conference.

Dr Bruce Pennay, former Associate Professor from Charles Sturt University, Albury, will speak on the history of creating a city in the country, an unusual move for Australians, who have traditionally ‘hugged the coast’.

Dr Daniel Connell from the Australian National University, whose recent book *Water politics in the Murray Darling Basin* traces the sad history of the muddled administration

of this important natural resource, will also speak. He will however speculate on ways that this could be improved!

Other speakers from the Albury district and elsewhere in Australia will cover a wide range of subjects concerning the way we have constructed and managed the man-made landscapes of the region. This region, now in the grip of one of the worst droughts on record, is facing up to some of the issues of water management and biodiversity change. Speakers will look at the history of the use of the area, the symbolism of its privately created gardens and landscapes and ways we can move on in the future.

*This region, now in the grip of one of the worst droughts on record, is facing up to some of the issues of water management and biodiversity change. Speakers will look at the history of the use of the area, the symbolism of the privately created gardens and landscapes and ways we can move on in the future.*

Dr Richard Groves and Mr John Dwyer QC will investigate how introduced species from Paterson’s Curse to St John’s Wort have gone from garden plants or medicinal plants to local and national scourges.

Dr Sarah Ryan and Kay Johnston will look at the local Wonga Wetlands, using this as an example of other projects where the natural environment is being closely managed (perhaps gardenized?) to mimic the earlier biodiversity.

Noted garden authors and writers including Trisha Dixon, Prue Smith and Genevieve Jacobs will speak on the passionate gardeners of the vicinity and region.

Dr David Dunstan, Director of the National Centre for Australian Studies at Monash and author of works on wine

regions in Australia will set the scene for visits to regional wineries.

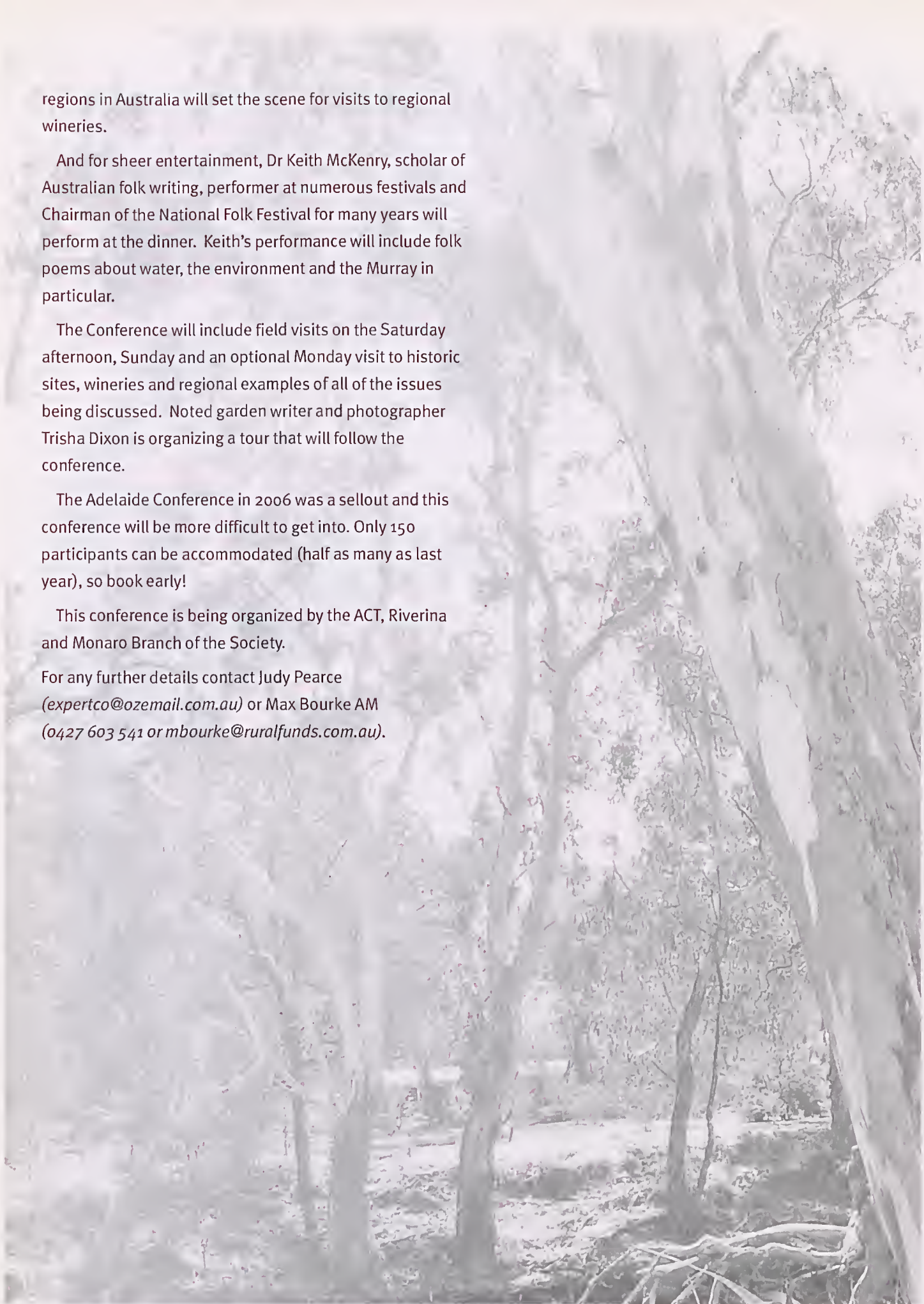
And for sheer entertainment, Dr Keith McKenry, scholar of Australian folk writing, performer at numerous festivals and Chairman of the National Folk Festival for many years will perform at the dinner. Keith's performance will include folk poems about water, the environment and the Murray in particular.

The Conference will include field visits on the Saturday afternoon, Sunday and an optional Monday visit to historic sites, wineries and regional examples of all of the issues being discussed. Noted garden writer and photographer Trisha Dixon is organizing a tour that will follow the conference.

The Adelaide Conference in 2006 was a sellout and this conference will be more difficult to get into. Only 150 participants can be accommodated (half as many as last year), so book early!

This conference is being organized by the ACT, Riverina and Monaro Branch of the Society.

For any further details contact Judy Pearce ([expertco@ozemail.com.au](mailto:expertco@ozemail.com.au)) or Max Bourke AM (0427 603 541 or [mbourke@ruralfunds.com.au](mailto:mbourke@ruralfunds.com.au)).



Majestic River Red Gums (*Eucalyptus camaldulensis*) are characteristic of the Murray River region.



# Painting colonial plants

## Epiphyllum species and hybrids

Beverly Allen, the well-known Sydney botanical artist, was awarded a Gold Medal at the Royal Horticultural Society's January 2007 botanical art exhibition in London for a series of eight *Epiphyllum* species and hybrids. Beverly, who has pursued a career as a botanical artist since 1998, has shown annually at the Royal Botanic Gardens Sydney *Botanica* Exhibition since 1999, *The Art of Botanical Illustration* at the Royal Botanic Gardens Melbourne, since 2000 and exhibits regularly with the American Society of Botanical Artists in New York and Washington. Her work is held in private collections internationally as well as at the Hunt Institute for Botanical Documentation and in The Shirley Sherwood Collection. **Colleen Morris** learns more.

**A**mong botanical artists the Gold Medal of the Royal Horticultural Society (RHS) is a coveted award. Beverly Allen delights in the rigour of accurate botanical representation, exact colour reproduction and attention to detail, the criteria on which works are judged.

Artists must display at least eight pieces of work, which are primarily of botanical interest and at least life-size. The Gold Medal is more usually awarded to exhibits, which focus on a particular theme or plant family and the standard across all the illustrations must be consistent and outstanding. It is Beverly's choice of plant family and the origin of some of the specimens illustrated which is of special interest to garden historians.

The 2004 post conference tour visited a number of colonial gardens in the Camden area west of Sydney. The plants growing in these old gardens drew much attention and a botanical correspondence ensued, which was edited and published in *Australian Garden History*, Vol. 16 (4) pp. 18-20 at the precise time that Beverly was researching the subject of her RHS entry. The *Epiphyllum* spp. (or what we thought to be *Epiphyllum* spp.) had been a knock out, laying down the gauntlet to the roses, or indeed the orchids to prove just which is the 'queen' of flowers. It is little wonder that any number of the night flowering species are referred to as Queen of the Night or *belle de nuit*, a common name that is easily recognised but adds to the general confusion we have with correct identification of the plants of this family.

Beverly Allen prefers to paint plants that aren't common subjects. An enthusiast for the delicacy and complexity of the flowers of this family of plants, Beverly made the unusual choice to paint the *Epiphyllum* of our old gardens. 'They have been neglected and I love the contrast between the beautiful silky flowers and the tough, awkwardness of

their stems' she says. For more than a year, Beverly visited gardens during the crucial and short-lived flowering period, working at a steady but furious pace to capture colour, form and detail. *Epiphyllum hookeri* (syn. *E. Hookerii*, *Cactus phyllanthus*) bursts into bloom at about 11pm and senesces at dawn allowing little time to capture the minute detail required for botanical accuracy. To quote Margot Child who was involved with the inception of the annual *Botanica* exhibition and is Beverly's co-founder of the Florilegium Society at the Royal Botanic Gardens Sydney, 'the degree of difficulty is eleven out of ten'.

*Only a small number of botanical illustrators  
have captured the beauty of this particular species*

When she embarked on painting these species Beverly had some insight into the challenge for her technical skills as a botanical illustrator but little did she envisage the complexities of identification and botanical nomenclature. She concentrated on locating species but this in itself was a challenge as *Epiphyllum* spp. readily hybridise. Looking at old illustrations and publications on Cactaceae indicates how difficult it can be to differentiate between species and a more than rudimentary knowledge of nomenclature changes is needed to explore historical images. Correct identifications were made when Beverly exhibited her work in London. Here, she had the benefit of advice from botanists at Kew and Nigel Taylor, one of the editors of the recently published *The New Cactus Lexicon* (David Hunt, Nigel Taylor and Graham Charles, 2006). This is the most scientifically authoritative compendium on the Cactaceae published since Britton and Rose's monograph of 1919-1923, one of the references Beverly used for her research on the species and hybrids she had discovered.



ABOVE: *Epiphyllum hookeri med.*, the illustration purchased by the RHS Lindley Library.

Illustration: Beverly Allen





LEFT: *Disocactus phyllanthoides*.

Illustration: Beverly Allen



Specimens Beverly painted include plants from Ellensville near Mt Hunter and Yaralla, Concord, two important old NSW gardens. I had observed both the species in these gardens in a number of old gardens, particularly the colonial gardens of the Camden and Campbelltown area. When these gardens were first established William Macarthur's famous Camden Park Nursery was nearby. Macarthur issued four printed catalogues of plants cultivated at Camden in 1843, 1845, 1850 and 1857, after which Francis Ferguson, a former employee of the nursery and with whom he maintained a good relationship, established a nursery and issued catalogues for his Australian Nursery at Camden. A new house at Ellensville was constructed in 1890 and Francis Ferguson, an old friend of the owner, designed the new garden. In 2004 we delighted in seeing both cream and red *Epiphyllum* [sic] clambering over and through an old *Tecomaria capensis* hedge, their twisted, flattened stems an unruly tangle, from which burst their gorgeous flowers.

The red flowered specimens from Ellensville and Yaralla proved to be *Disocactus ackermannii* (syn. *Phyllocactus Ackermannii*, *Epiphyllum ackermannii*, *Nopalxochia phyllanthoides*). It was collected in Mexico by a Mr Ackermann and introduced to England in 1829. The first flowering of the plant in England caused a sensation and coincided with a rise in the popularity of Cacti as collections among a select group of wealthy plant amateurs. It is often confused as a hybrid and has so perplexed botanists (let alone amateurs) over a correct identification that a paper, *The strange and curious tale of the true and false Epiphyllum Ackermannii (Cactaceae)* was published in the scholarly journal *Taxon* (Vol 38:11, 1989, pp.124-128). *Epiphyllum ackermannii* is listed in the Catalogues of plants cultivated at Camden for 1850 and 1857. Mid-nineteenth century illustrations of this species appear decorous rather than detailed.

It is very plausible that the majority of the red flowering *Disocactus ackermannii* we see growing in the old gardens of western Sydney originated from Camden Park although it was also available from Shepherd's Darling Nursery, Sydney and Michael Guilfoyle's Exotic Nursery, Double Bay in 1851. The extraordinarily delicate *Epiphyllum hookeri* is also listed in both the Camden Park and Darling Nursery catalogues by one of its former names, *Epiphyllum phyllanthus*.

Another of Beverly's subjects, the pink flowered *Disocactus phyllanthoides* which many growers know as *Epiphyllum* 'Deutsche Kaiserin', appears as *Epiphyllum phyllanthoides* in the Camden Catalogue and *Epiphyllum speciosum* in the Darling Nursery catalogue. But Alexander Macleay can be credited with the earliest known

introduction of this plant into the Elizabeth Bay House garden with his importation of *Cactus phyllanthoides* (yet another alternative name) from Loddiges in 1836. All three species discussed above are listed as growing in the Sydney Botanic Garden in 1857, along with another five *Epiphyllum*.

The lovely cream species at Ellensville and many old gardens is *Epiphyllum crenatum* (syn. *Phyllocactus crenatus*) but it seems it has not been grown in our gardens for as many decades as we might believe. By 1895 the Sydney Botanic Gardens Catalogue had an extensive list of Cactaceae, *Phyllocactus crenatus* was among them but it is not listed in earlier nineteenth century nursery catalogues. Another species painted in the series is *Epiphyllum oxypetalum* which I suspect is the *Phyllocactus grandiflorus* listed in the same 1895 Catalogue. A salmon flowering hybrid that many older gardeners recognize as being 'grown by their grandmothers', was identified as *E. crenatum* X *Disocactus* sp.

According to William Jackson Hooker's 1826 description in *Curtis's Botanical Magazine* liii. t.2692(1826) *Epiphyllum hookeri* had been cultivated in British gardens since 1710 but rarely flowered 'and the few figures that do exist of it give no idea of the beauty and delicacy of the blossom'. The summer of 1826 was a fine, dry one and Glasgow Botanic Garden rejoiced at three blossoms on three consecutive nights between 8pm and 3-4am, enabling Hooker to produce the illustration that accompanied the text.

Today, photographs may convey the delicacy of these flowers but so often the minute detail is lacking. It is for this reason that botanical illustration at its best will not be surpassed. Only a small number of botanical illustrators have captured the beauty of this particular species and so it is not surprising that Brent Elliott of the Lindley Library chose to add Beverly Allen's *Epiphyllum hookeri* to its collection. The Royal Botanic Gardens, Kew added *E. oxypetalum* and a painting of an apricot hybrid (*Selenicereus* X *Disocactus* X *Epiphyllum*) to their collection. A generous benefactor has donated Ellensville's *E. crenatum* to the Royal Botanic Gardens Sydney.

Beverly may have completed her series but as she enthusiastically discussed looking for another publication in her quest for an accurate identification, she remarked, 'it draws you in, you get hooked'. Whether the botanical nomenclature will remain unaltered, I cannot tell but hooked, I could not agree more.

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In 1996 Colleen Morris was commissioned to establish the Colonial Plants database for the Historic Houses Trust of NSW, a task she undertook with botanist Tony Rodd over a period of two years. HHT has since developed the database so it is available to all researchers at [www.hht.net.au/research/csirc](http://www.hht.net.au/research/csirc)

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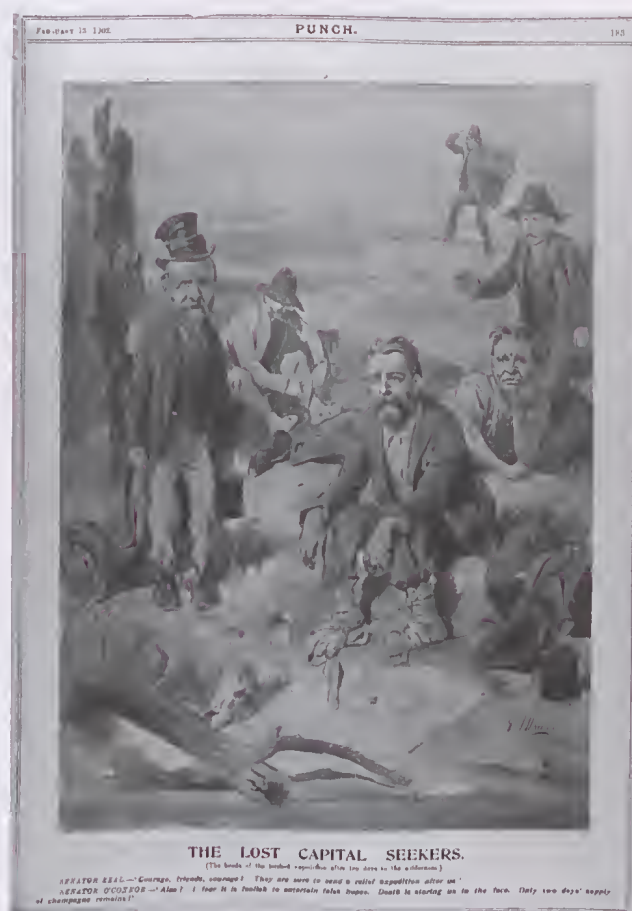
# ‘Atmospheric vileness...’

On 11 February 1902, a party of senators set out on an inspection of suggested sites for the new nation’s capital city, among them Albury, where this year’s national conference will be held. **Ian Warden** describes a trip where politicians faced drought, bushfire and the very real risk of a champagne shortage...

One of the (party), Senator Lieutenant-Colonel J.C. Neild, a wit, wrote for the *Town and Country Journal*, a highly readable diary about this ‘pilgrimage’ by tormented parliamentarians he called ‘pilgrims’. The earlier parts of his chronicle are full of references to the hellishness of the bush in drought and to what he called the ‘atmospheric vileness’. The party gathered at Albury, and ‘with a temperature approximating to the Black Hole of Calcutta’, Neild thought it ludicrous that their leader Sir William Lyne should wear ‘a heavy frock coat and silk hat’. Of the visit to Albury, Senator Neild reported that, in the early morning of the horrible day, they all had ‘a warm and dusty time of it’ and that then ‘the morning progressed to a greater degree of unpleasantness as 11 o’clock was reached, when a lively dust storm enhanced the unhappiness of the pilgrims’. ‘Albury does not seem to “catch on” with the pilgrims,’ he recorded in his diary.

‘Nice position for a federal cemetery’ says one. ‘Hot as a stokehole’ says another; and, ‘in view of the sirocco blowing from the west, and filling eyes, nose, ears, mouth, hair, and clothing with a surfeit of filth and covering of every object a hundred yards distant with a curtain of yellow dust, pilgrims may be forgiven if they fail to recognise Albury as the Federal Mecca... Certainly the Fates have been unkind to Albury in providing about as disgusting a day for the Senatorial inspection as it is in the heart of man to conceive’.

And so on to Wagga Wagga, where ‘arriving in a tornado of dust’ the pilgrims clambered into cars that had been provided to take them to Wagga’s promised land of an ideal site. And then, a few miles out of town and in a month when the press was full of news of terrible blazes, Senator Neild reported ‘they encountered a fierce bush fire’. Jumping from their carriages, a number of Senators commenced to fight the flames... Senators, notably those from Queensland and Western Australia, put in excellent work beating out the rapidly extending flames. *The Town and Country Journal*, enjoying the delicious *schadenfreude* of the thought of



The Lost Capital Seekers.

these tall poppies suffering some hardships, published two cartoons on the subject during the pilgrimage. *The Lost Capital Seekers* showed despairing senators arranged in a desolate and bone-strewn landscape and lamenting ‘Death is staring us in the face. Only two days’ supply of champagne remains!’ The cartoon *The Shrivelled Senators* laughed at the way in which the senators found Albury so hot they feared that they might have accidentally strayed down into the fiery furnaces of Hell.

Ian Warden is a Canberra freelance writer and researcher with a background in newspaper journalism.

This excerpt from a longer article initially appeared in the *National Library of Australia News*, March 2007. It is re-printed with the author’s permission and illustrations appear by courtesy of the National Library.





### THE SHRIVELLED SENATORS.

(The day on which the Senators visited Albury was the hottest the townspeople had experience of for many years. Some Senators had an idea they had wandered into another place altogether.)

*The Senator (in heat).*—'GREAT 'COTT! WHERE HAVE WE GOT TO? EXCUSE ME, MR. MAYOR, BUT IS THIS THE USUAL TEMPERATURE?'



Senators bathing in the Snowy River at Dalgety. Photo: E.T. Luke.



The Senatorial party at Albury Railway Station. Photo: E.T. Luke.



# Meet your National Management Committee

## NMC secretary Di Wilkins in conversation with Journal editor Genevieve Jacobs



### Where did your love for gardens begin?

As a child I always remember visiting my father's great aunt in Casterton for afternoon tea once a month where she, Rene Price, and her mother, had an abundant, productive vegetable and cottage garden surrounding their weatherboard cottage. It was a 'postcard' cottage garden full of vegetables, fruit trees, chickens, perennials, annuals, large pots of maidenhair ferns and it was always a picture. I also loved the high tea! She and my mother were both keen gardeners; they always exchanged cuttings of carnations, pelargoniums, geraniums and other perennials. My mother particularly loved pottering in the garden. My father was a supreme fisherman who always grew tomatoes. I also remember visiting Dad's friend Charlie Kilsby, who was a market gardener in Mt Gambier, where they exchanged fresh fish for fresh vegetables! (I know - this is my 'Gardens of a Memory' project!)

### Why historic gardens in particular?

If we don't learn from our mistakes in history, they are simply repeated. I have since driven by my great aunt's cottage and the garden is no longer the same as my memories. We protect and conserve places, buildings,

Di Wilkins and fellow NMC member Stuart Read enjoy the delights of South Australia's gardens.

books and paintings, but gardens are also an important mirror to the society of the day. They also warrant protection, whether grand or small.

**Your career has been diverse and includes public service in many capacities, both in local government and the wider political sphere. Do you believe that activism is important for maintaining and restoring gardens?**

Most definitely! People forget or are unaware of gardens' importance today. We have to remind people that these heritage places are a legacy for our children and grandchildren. In Adelaide, the State Government has recently proposed that an inappropriate development (a grandstand) be built in the middle of Victoria Park Racecourse. It will be used for motor and horse racing events. Many people are actively speaking out and have made representations in the consultation process.

Colonel Light's original vision included the Adelaide Parklands, which are the oldest dedicated public parklands in the world, and were 'set apart' on 15th March 1837. On



December 12th 1839, the acting Governor, Robert Gouger, issued a promissory note for £2,300 for the purpose of securing for the public the possession of the land known as The Parklands, the concentric circle of green space surrounding the newly formed town/city of Adelaide. Many people are not aware that these parklands are a nominated place on the National Heritage List; they should also be on the State Heritage List.

On a Local Government level in the City of Burnside, Council staff are very aware of the importance of protecting old gardens and trees and they are recognised on Council's Local Heritage list. The gardens in Adelaide's eastern suburbs are significant examples of this settlement's rich garden history. The staff were very patient with me when I mentioned the 'garden' word at every possible opportunity!

**You spent some time as Senator Robert Hill's senior electorate officer while he held the defence and environment portfolios - did you note changes in government and community attitudes towards the environment during that time?**

Absolutely; the single most striking change in that time was that the environmental cause was taken up by the whole community, not just the special interest groups. Community education and government programs like the Natural Heritage Trust have fostered a huge awareness of the importance of our local and world environment over the last ten years. Issues include not only trees, but plastic bag use, building conservation, heritage, land use, fuel, power generation, water and climate to name but a few.

**You're also an elected member of the Friends of the Botanic Gardens. How would you define the character of South Australian gardens?**

Solid, stable and traditional are the first words that come to mind. People here are proud of their gardens and homes. Gardens here are an integral part of domestic design whether they consist of the traditional lawn, trees, visual and productive gardens surrounding a stone villa or just a tiny garden in pots, in front of a single fronted cottage. Personally, productive home gardens have always been important to me. When I was growing up, it was an economic necessity to produce some vegetables for the

table. It has always been about taking pride in having a sustainable garden, producing a variety of produce for consumption in the home as well as providing flowers and greenery for beautifying the home. Dad was proud of his veggie garden and Mum was proud of the blooms that she could pick for the house.

**What do you find particularly interesting in South Australia's botanic and garden history?**

The acclimatisation societies of the 1880s are an extraordinary part of our botanic history. The intrepid pioneers in this era were amazing. They were able to explore uncharted lands and return with their discoveries, in an endeavour to see what plants would also grow in the Australian climate. The Museum of Economic Botany in the

*People forget or are unaware of gardens' importance today. We have to remind people that these heritage places are a legacy for our children and grandchildren.*

Adelaide Botanic Gardens displays the most extraordinary collections from this time. The *Victoria amazonica* water lily from Guyana, South America was displayed in its own special house and the Palm House had another collection of amazing plants. The early South Australian settlers showed great foresight in their urban design and the promotion of exotic and indigenous plants. People came in their thousands to visit the displays in the Botanic Gardens or created festivals displaying many flowers.

**In an era of significant climate challenge, are botanic gardens and historic gardens just period pieces? Should we concentrate on more climate appropriate approaches to gardening, or are there lessons to be learnt from the past?**

No, I don't believe that historic and botanic gardens are simply period pieces. They are not static, but constantly evolving. Certainly they are living examples of history, but they also play a major part in showing people how plants from other regions in the world, grow in our own local climate. The Adelaide Botanic Gardens redevelopment of the Mediterranean garden is a living demonstration of 'waterwise' plants that can grow in our domestic gardens. In this drought period, Goyder's Line remains relevant

today: dry-land farming beyond this line is still considered an economically and environmentally risky practice.

**The recent national conference was held in Adelaide, with a theme that encompassed the city's botanical riches and the notion of keeping the history in garden design. As an organiser, what were the high points for you personally?**

For me, the highlight was that people voted with their feet, came to visit our beautiful city and had a good time!

We were able to have the conference at the Wine Centre. This

is adjacent to the Botanic Gardens, which are celebrating 150 years of existence, a living example of history in garden design. The dinner in the Mortlock Library was a wonderful evening, dining in the midst of this historic space. The legacy of this city's wealthy settlers are their beautiful stone homes, beautiful gardens and wonderful green spaces, all showing amazing foresight and conviction. I think the recent redesign of the North Terrace Boulevard by local firm Taylor, Cullity Lethlean, is also an excellent contemporary example of keeping history in garden design.

**The organisational task itself is immense. Would you take us through some of the background work that went into making the event a success?**

A great committee of committed people is an absolute necessity! Frequent meetings and internet/email connections are also essential.

Workshopping our ideas together, determining what we wanted to highlight to visitors, listing the venues, booking venues early and locking in speakers also helped to make the conference a success. Knowledge about which gardens to showcase was paramount. People did not want the conference focus to be overly academic. Planning the booking brochure and conference programme so that it mirrored our theme and having it printed locally was also important to me.

I was determined that we should have a conference that was in a central garden space, rather than a hotel. Our conference made an important economic contribution to the economy of our city and local regions.

I was also determined that our conference would include the Adelaide Botanic Gardens and Carrick Hill. The launch of

*If we don't learn from our mistakes in history, they are simply repeated. I have since driven by my great aunt's cottage and the garden is no longer the same as my memories. We protect and conserve places, buildings, books and paintings, but gardens are also an important mirror to the society of the day. They also warrant protection, whether grand or small.*

the beautiful *Botanic Riches* book and exhibition, was a wonderful bonus for visitors to the Conference.

**What are the major priorities for the South Australian branch post-conference? Where can it be most effective locally?**

Keeping our increased membership interested, involved and articulate about the importance of our historic gardens in South Australia, so they are protected and not lost to future generations is vital.

Combining our talented membership with that of the other gardening organizations (for example, Friends of Carrick Hill and Adelaide Botanic Gardens, Mediterranean Garden Society) is, I think, the most effective way to keep interest in Garden History strong in South Australia. Many people did not know that the AGHS existed before the conference last October!

I think all AGHS Branches have to be vigilant and keep a watching brief on 'fragile spaces' so that they are not lost or destroyed, but conserved and valued for our children and grandchildren. A current case in point in Adelaide is the erosion of the green open space of the Adelaide Parklands. We need to ensure that conservation and master plans, research and evaluation are carried out on important gardens in our area, so they are not lost for the enjoyment of future garden historians.



# A sense of discovery...

## The Adelaide post conference tour

by Craig Burton

The post conference tour was an extension of a well managed and organised Adelaide based conference, with the continuity provided by tour leaders Di Wilkins and Marilyn Kuchel, intermittently aided by Stuart Read's enthusiastic comparisons with all things Spanish and John Viska's experience of several "Titanic moments" (hitting another iceberg).

Each of the conference's three days and nights were packed with delight, interest, and enthusiasm integrating aspects of history, landscape design, horticulture, garden management and care in a range of gardens and landscapes.

All of these were infused with a profusion of spring flowers, particularly roses, and a sense of discovery as the bus laden with travellers traversed the open and often rolling landforms of the Barossa Valley, the more intimate landscape of the Clare Valley and took an excursion northwards into the more sparsely treed landscape near the former mining town of Burra.

Layers of history and various cultural influences from different periods were demonstrated in the visits to established gardens, reconstructed gardens and almost archaeological examples. These were contrasted with the freshness of relatively new, yet no less interesting gardens, skillfully mixed to provide variety and interest over the length of the tour.

The difference between female and male dominated gardens was interesting to observe. Neat, tidy and formal compositions, sometimes employing an ordering geometry of built elements, appeared to reflect the male influence. This contrasted with the informal composition of the female influenced gardens that displayed a passion for plants as their primary element. The floral display in all gardens was outstanding and the display of roses memorable.

Another plant seen in many locations was *Echium*, and various succulents also appeared to confirm the



Princess Royal Station homestead, Burra. Photo: Marilyn Kuchel.

Mediterranean influence. Common to many places were built items such as walls, either as masonry structures or hedges, arbours either arched or flat, dry stone walls, often associated with terracing, slabs of slate paving in crazy or regular patterns and gravel.

*Layers of history and various cultural influences from different periods were demonstrated in the visits to established gardens, reconstructed gardens and almost archaeological examples.*

The post conference tour began in the historic township of Angaston and proceeded to Tanunda for an overnight stay. The next day the tour group travelled to Clare via Lindsay Park, a historic garden and horse stud farm, Maranananga and Seppeltsfield to see the grand winery and its garden. Next, the group savoured local Barossa produce for lunch amidst community bush gardens, and thence to Willowsporn where a complex of early nineteenth century rural buildings was masterfully transformed in the late 1990s by Graham Butler and Aaron Penley. The next stop was at Anlaby near Kapunda which presented an intriguing rural complex tracing the evolution of a sheep





Bundaleer homestead, near Jamestown. Photo: Marilyn Kuchel

station from 1839 to the present. The ruinous state of the landscape and garden setting added to the romance of the place, which is clearly in need of a conservation management plan.

The tour was based at the Clare Country Club over the next two nights. The following day the tour headed northwards from Clare to Bundaleer homestead and Bundaleer Forest, both close to Jamestown. The Bundaleer Homestead (1901) was reconstructed from a ruinous state by Malcom and Marianne Booth following its purchase by them in 1999 and is an impressive effort, as evidenced by the buildings and grounds as well as their excellent documentation of the process. By contrast the the garden of the late Victorian period Old Bank of Adelaide at Caltowie was much smaller but perhaps more intense in its plantings, scale and careful composition. This is the garden of Shirley and Alan Lang. Alan was quick to point out that his domain within this property is the shed, while the delightful informal planting composition is by Shirley. We had afternoon tea at Burra, some partaking of the offerings at the White Cedar Café, while others enjoyed some serious antique collecting in the various stores of the historic mining town. On the return journey to Clare a visit was made to the Princess Royal Station outside of Burra. The original property dates to the 1860s with gardens added in the 1950s and more recently by the current owners.

The final day of the tour investigated several places close to Clare including the Heritage Garden, recently made by Walter and Kaye Duncan. This is largely an essay in roses and represents the perfect marriage in that both informal and formal garden elements are balanced around an old Victorian period bluestone Adelaide house transplanted to the site. The short implementation period and the level of care were both impressive

The last two visits were to Mintaro where Martindale Hall is a grand building on the equally grand country estate dating to 1879, and represents a strong sense of history with a range of plantings from several periods in its history.

The Timandra Garden within Mintaro village was established in 1995 using the principles of no-dig and thick mulching, together with Rapid Raiser. This garden's range of spaces, plants and horticultural vigour was impressive, given the problems created by long drought periods. The passion of its creator, Alison, is evident in the informal layout and interesting diversity of plants to create a series of intimate informal outdoor rooms.

Overall the tour was an exceptional experience for all participants and particular thanks go to the various garden owners. The outstanding efforts of organisers Di Wilkins and Marilyn Kuchel were greatly appreciated by all.



For the bookshelf

# SEEDS of CHANGE

an Illustrated History of Adelaide Botanic Garden

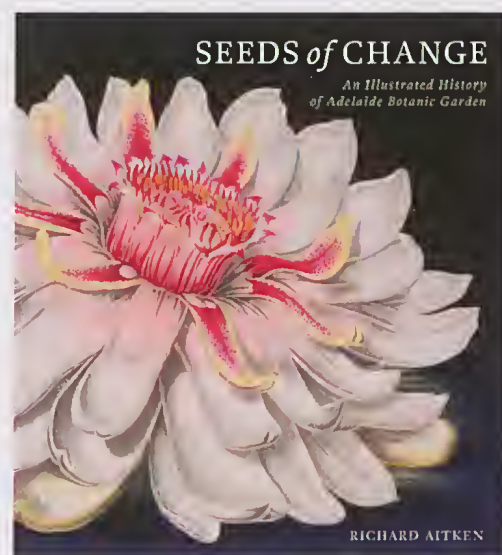
Richard Aitken

The Board of the Botanic Gardens & State Herbarium, Adelaide in association with Bloomings Books.

RRP \$49.95

Melbourne, 2006.

Reviewed by **Trevor Nottle**



Even at first glance there are remarkable differences between this most attractive volume and its fore-runner the dowdy *The Botanic Gardens Adelaide 1855-1955*, published to mark the centenary of the Gardens by the Government Printer, and written at the behest of the Board by Max Lamshed. Indeed the contrast could not be greater; the earlier volume representing a typical, dull example of published government reports of the 1950s, and the latter a populist, colourful and entertaining book of great charm and considerable beauty. And within the text there is plenty of 'meat', more than enough to satisfy the requirements of an official departmental report though it should be noted that this report is directed to the citizens (and tax-payers) instead of the state Premier and Treasurer as it once would have been.

That this is so reflects the changed status of public institutions once thought to be above question. Economic rationalism has been the force behind the change: botanic gardens everywhere have had to demonstrate their worth and give account of the benefits received for the government monies expended. On one hand this pressure has resulted in a great deal of turmoil with botanic gardens, as well as other institutions. Change management, business reviews, continuous improvement, key performance outcomes, activity targets, key result areas and other such baffle-gab are now as frequently heard on the lips of botanists and gardeners as are petiole and petunias. Another outcome of all this seemingly interminable introspection has been that botanic gardens have come out of the process with much stronger insights and more public understanding of what they are about. And that is good, is it not?

That change is reflected very strongly in Aitken's book. Without knowing what was in the brief he was handed by the editorial committee of the Board, it is very obvious that the book needed to have a strong appeal to the public; in fact it has a crucial role in establishing the value of the gardens in the public consciousness. Richard Aitken and the designer, Kate van de Stadt, have brought together a fascinating body of information and an equally fascinating range of illustrations, and presented the public with a book of outstanding quality.

The quality derives from the author's skill at setting down the past from a sometimes boring collection of archival material, successfully leavening it with humorous anecdotes and misdemeanours, indiscretions and *faux pas* from the past, while retaining a strong focus on present relevance and value.

As an agent of change the Adelaide Botanic Garden has had, and will continue to have, a leading role in the development of scientific, ecological and environmental knowledge and appreciation of South Australia and beyond. With global warming and climate change on everyone's mind the future of both scientific and amenity horticulture are in question, particularly as they impact on urban environments and domestic gardens. The insight and focus of this book give encouragement to the idea that in the future botanic gardens will continue to play the crucial roles of inquiry and education that they have demonstrated so ably in the past.

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Trevor Nottle is an Adelaide author and academic who is currently Project Manager for Sustainability in TAFE, South Australia.

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Photo: Ben Wrigley.

# Garden of a Lifetime:

## Dame Elisabeth Murdoch at Cruden Farm

ANNE LATREILLE

Pan Macmillan, 2007

RRP: \$59.95 (paperback) \$77 (hardback)

Reviewed by **Nina Crone**



Photo: Ben Wrigley.



Photo: Chris Bell.





Photo: Jerry Harpur.

Opening this book is like opening a jewel box. Colour sparkles from the large photographs in breath-taking splendour. The impact is stunning and deservedly puts an Australian garden into international gardening literature. Eagerly I examined the setting of these pieces - the words that share the vicissitudes Dame Elisabeth Murdoch faced in shaping Cruden Farm – the deprivations of war, fire and drought. The sense of period is effectively captured in monochrome family photographs. Something precious is here – heirloom pieces of jewellery.

Initially the design of the book niggled. A paperback in landscape format tends to be floppy so I changed my copy for the hardback version that sits well on the coffee table where the pictures are ready for frequent ‘dips’ of delight and inspiration. And full marks to the publishers for giving us the choice of cover. At first too, the overall balance between pictures and text seemed uncomfortable to my taste: the wonderful pictures seemed to overwhelm the text.

I was challenged to think things through more deeply – a good feature of any book. Memories of 1960’s debates over Marshall McLuhan’s theories on communication (the ‘hot’ and ‘cool’ elements of verbal and visual messages) came back to resolve my doubts.

Words - the writer skilfully fashions the story to stimulate the reader’s imagination and create a personal interaction, generating McLuhan’s ‘hot’ message where the reader makes his or her own picture – are an activity for more leisured moments. Anne Latreille is not only a first-class writer who can use the magic of words to engage the reader; she also has a designer’s eye for balancing words and pictures without jeopardising the position of the writer.

Pictures - the large, luscious photographs give a ‘cool’ message, one we are not actively engaged in creating. We simply contemplate them for their appeal to our senses. In a frenetic, busy world, after workaday hassles, we love these calm, beautiful, restorative messages. Perhaps this partly explains the rise and popularity of coffee table books where the format serves continuous display rather than filing or storage on bookshelves for future reference.

The highlights that make the book so Australian and fresh are the democratic approach described in ‘Sharing’ and the spirit of a working property underlying ‘Creating’. *Garden of a Lifetime* is a book for all seasons and all moods. Launched on Dame Elisabeth Murdoch’s 98th birthday it is a fitting tribute to an outstanding gardener from a distinguished writer and notable photographers. This great team presents a proud message about Australian gardening to the rest of the world.



# France fleurie at Courson

France has three important garden shows each year: the spring and autumn '*journées des plantes*' at the château of Courson and the great garden design show at Chaumont. **Nina Crone** visited Courson last October and urges those in Paris in May or October to visit the show.



The château of Courson, site of France's answer to Chelsea. Photo: Nina Crone

**T**he third weekend in October: time for the autumn *Journée des Plantes* at the Château of Courson, about 50kms out of Paris. A grey Saturday with the misty dampness in the air that suits plants. An easy trip in the RER (suburban train system) to Massy-Palaiseau, then a navette (shuttlebus) for a 30 minute drive to the château.

The autumn show always glows: the red, yellow and orange flowers displayed take up the blaze of the liquidambars, rhus and maples in the magnificent park around the château. The spaciousness is impressive. A huge crowd, but there is no sense of crush. None of the 250 exhibitors, from England, Belgium, Spain and France are cramped and car-parking arrangements are excellent.

Plants take centre stage in their unadorned beauty, simply weaving their magic from pots standing on the ground. Courson has strict sets of rules for the show and its

ancillary displays – tools, clothing, food. Plants awarded a coveted *mérite de Courson* are grouped on a bench and it was great to see *Wollemia nobilis* among them. Later I found its price tag was 550 Euros! Not too many were carried back to the carpark – hydrangeas seemed the popular choice.

The tiny chapel was departure point for tours of the park, taken by students from the landscape design school at Versailles. Gaëlle's commentary was knowledgeable, informative and charming. She argued passionately that the English Landscape style (which Courson eloquently exemplifies) demands as much attention to detail, measurement, and constant maintenance as does the French classical style developed by Le Nôtre.

The noon sun encouraged families to set out their rugs and picnic baskets by the lake. Most visitors were French but a smattering of English, Spanish and Italian drifted by from time to time. I loved the understatement of everything, the impeccable chic in the ravishing bowls of roses set out by Delbard, Meilland and Guillot: no theatrical posturing, just the magnificence of massed and mixed colour. The dried plant offerings were fascinating: seeds, gourds and flowerheads from all over the world – 3.50 Euros for *Banksia hookeriana* and for *B. menziesii*, and to display your seeds you simply had to buy a *barque aux olives*.

There was much else – lectures, book launches, botanical art, antiquarian prints and, if you can handle French, an indispensable catalogue of 224 pages setting out the history of Courson and its rules of engagement. Exhibitors' names were intriguing – The Apple Munchers, The Bear's Beehive, A Passion for Bulbs, The Association for the Liberation of Seeds and Humus.

Don't expect a show like the Melbourne International Flower Show or Chelsea - there is very little landscape design - you need to go to Chaumont for that. Courson has a style of its own. It breathes a love of plants for their own sake, rather than for business or artful display, and you don't need to understand French for that.



## Catherine Anne Ramsay (1917 – 2007)



Mimi Ramsay, who died on New Year's Day at her South Yarra home, had immense energy and persistence that was camouflaged by her unfailingly gracious manner and her diminutive stature. She never started a job that she didn't finish, whether

securing help for an historic garden, or teaching Girl Guides how to cook. She applied herself with interest and aplomb, and always with considerable benefit for those involved, prompting more than one beneficiary to describe her as 'the pocket rocket'.

Lady Ramsay led the Victorian branch of the newly formed Australian Garden History Society from 1984 to 1988. During her stewardship the branch tackled an ambitious program of garden visits, lectures, conservation initiatives and publications. Her friendly, engaging manner smoothed the way for gardens to be opened, her tact and diplomacy diffused differences of opinion – she was a fine chairperson – and her practicality ensured that jobs promised were actually done. Her ready capacity to show interest encouraged a wide-ranging view, while her keen sense of humour enlivened occasions as mundane as cutting and pasting pages of the newsletter. Together she and the Society's first patron, Lady Law-Smith, provided a physically slender yet strongly founded point of reference. (Their intellectual and personal qualities aside, perhaps it helped that each knew exactly what it was to look after an important garden).

Mimi was born in Rangoon, Burma, where her father was a timber merchant. The nickname by which she was always known was bestowed by her Burmese amah. Her family moved to Australia when she was two, and settled at Mt Lofty House outside Adelaide. Loving history and language, she entered university in the late 1930s but the war

intervened and she took up ambulance driving. Then she met Thomas Ramsay, who would travel at high speed from Melbourne in his Railton sports car to visit her.

They married in 1941, and she found herself in charge of two sons from her husband's previous marriage and of two large gardens – one in Toorak, the other 'Hascombe' on Mt Macedon. Tom had bought 'Hascombe' in 1938 from the stockbroker, Staniforth Ricketson, and they spent their honeymoon there. It quickly became a much-loved destination for the expanding family – three children were born through the 1940s. There was horseback riding, and tennis on the grass or the *en-tout-cas* court. Mimi enthusiastically planned and developed the beautiful grounds, working with the help of Tom and a live-in gardener in the picking garden, fern gullies and two vegetable gardens. In summer she would equip the children with colanders, suspended around their necks on strips of bias binding, in which to collect raspberries and red currants which she turned into delicious jams and jellies. (She insisted they whistle while they worked, so that they would not eat the fruit). She had not known how to boil an egg when she married, but as a commissioner for the Girl Guide movement she supervised the guides' cooking tests at her homes in Toorak – where her children would be guinea pigs for meals of (often burnt) 'chops and two veg.' – and, later, South Yarra.

Overseas trips were an important part of her life as her husband – by now Sir Thomas – kept a close eye on the expanding operations of Kiwi, the Australian company founded by his father (and named for his New Zealand-born mother). A hands-on managing director, he would insist that Mimi accompanied him into grocery shops around the world to make sure that tins of Kiwi shoe polish were well displayed. She always made time for shopping, which she adored, despite her husband's habit of ensuring they arrived in shopping meccas like Paris on Sunday when the shops were closed. She had a deep appreciation for his superlative book collection.

She was community-oriented through and through. Her involvement with International House, the University of Melbourne's residential college for overseas students,

spanned half a century and included fund-raising, mentoring, Council service and honorary fellowship. Her membership of Grapple, a Mt Macedon-based women's conversation and lecture group, was important to her. She and Sir Thomas were noted philanthropists, supporting scholarships at tertiary and medical institutions and donating to a huge range of charities. And, of course, there was the Garden History Society.

Mimi's love of gardens and gardening was part of her. She had a keen eye for colour harmonies and a good memory for botanical names. She was sad to part with Hascombe in the aftermath of the Ash Wednesday bushfires but threw herself whole-heartedly into making a remarkable new garden, with many Australian plants, around the house that she and Tom built further down Mt Macedon below the fog-line. Above all she loved beauty, so that when she visited the romantic but neglected Guilfoyle garden, Turkeith, with the AGHS in the late 1980s she saw that the new young owners, Lachlan and Janet Gordon, would need ongoing help if they were to restore it. Janet Gordon remembers that she promptly organised a working bee; AGHS involvement continues to this day. 'She was quite a gentle person, but very forceful. We wouldn't have the garden today without that help.'

Lady Ramsay – who sometimes chose to keep quiet about her title – is survived by her three children and two stepchildren, and by four grandchildren and four stepgrandchildren.

(Thanks to Anne Folk, Dougal Ramsay and Richard Aitken for their help with this tribute).

Anne Latreille

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*Elizabeth Walker* (1952-2007)

Former AGHS Treasurer, Elizabeth Walker, died suddenly from a heart attack on February 1 this year. She was just 55. Born in Sydney Elizabeth attended Kambala and Meriden secondary schools before training as an accountant.

Elizabeth came to the Society in response to a need. It is hard to imagine how she could have envisaged fitting another thing in to her already busy life - she was working full time as an accountant, heavily committed to the

Scouting movement and caring for her beloved husband Robert who was becoming increasingly ill with Parkinson's Disease. Nevertheless she knew the Society was in need of a Treasurer and that she had the skills and expertise to do the job well. Characteristic of her generous spirit, she became the AGHS Financial Officer toward the end of 1998 and was elected to the NMC as Treasurer in November 1999, a position she held until October 2004.

NMC members soon came to know Elizabeth's penchant for colourful floral dresses, the colour red and her unmistakable raucous, conspiratorial belly chuckles and winks that kept meetings interesting. She had an enquiring mind and an insatiable taste for current affairs. One colleague affectionately described her as 'broadminded but delectably judgmental'. She was a highly critical observer who stuck to her views and loved a good argument. She never held any hard feelings towards dissenters but was unforgiving of sham and hypocrisy.

Despite her ebullient personality her approach to the tasks of Treasurer was serious and considered. An overall understanding of the organisation's not-for-profit status and an appreciation of the Society's aims influenced her approach to all financial matters and in particular investment opportunities. It was Elizabeth and others who recommended in 2004 that Kindred Spirit Fund monies be invested in the Myer Foundation. This decision has been very fortuitous for the Fund, which has already supported the publication of two volumes of *Studies in Australian Garden History* and continues to grow.

Elizabeth loved people and her association with the Society was a very happy and important one through which she made many firm friends. Few conferences and tours went by without her enthusiastic participation. One regular fellow participant, expresses her presence well... 'Her wicked laugh from the back of a bus, *joie de vivre*, and warm camaraderie have added much to many AGHS events'.

An enthusiastic world traveller, Elizabeth had only recently returned from one of her adventures. Elizabeth loved Thailand. From Bangkok on 30 December last year her postcard of a *Cattleya* orchid to a fellow AGHS member finished with the words "Today the world is a better place."

Always uncomplaining, her capacity to enjoy laughter and life despite hardship was a lesson to all.

Elizabeth is survived by her husband Robert Walker and mother Alice Kalmar.

Jackie Courmadias and Colleen Morris



# Items of interest

## Fascinating fungus

Which poisonous mushroom kills flies? What do fungi and stonewash jeans have in common? Why do mosses have teeth? What are those little green umbrellas growing in my pot plant?

*Hidden in Plain View: the Forgotten Flora*, is an exhibition being staged by the Royal Botanic Gardens Melbourne. It includes original illustrations, historical and contemporary writing and herbarium specimens of mosses, lichens and fungi from the State Botanical Collection housed at the Royal Botanic Gardens Melbourne..

The exhibition will tour Horsham Art Gallery, Swan Hill Regional Art Gallery, McClelland Gallery + Sculpture Park, and Sale Regional Gallery throughout 2007, finishing at Domain House at the Royal Botanic Gardens Melbourne in November.

## Botanist planted

A lost tradition has been rekindled with the reinstatement of the position of the NSW Government Botanist. Former NSW Environment Minister, Bob Debus, announced before the recent NSW State election that Dr Tim Entwistle, Executive Director of the Botanic Gardens Trust (and AGHS member), had been appointed to the position. The title dates back to 1816 when Allan Cunningham was appointed King's Botanist but had evolved through the years, becoming Colonial Botanist and Chief Botanist before being

discontinued in 1985. Dr Entwistle is the 12th Government Botanist in NSW. He is also an internationally recognised botanist with specialist expertise in freshwater algae and a broad interest in horticulture and biodiversity.

## Focussing on sustainability

Few gardens have evolved so dramatically in the last quarter of a century as that of Highgrove House in Gloucestershire, the private residence of HRH the Prince of Wales and the Duchess of Cornwall. The garden's sustainable focus is nurtured by head gardener David Howard, who visits Australia this November on a tour organised by the Friends of the Royal Botanic Gardens, Sydney. David will visit Sydney, Canberra, Melbourne and Hobart.

For further information see [www.rbgsyd.nsw.gov.au/friends](http://www.rbgsyd.nsw.gov.au/friends) or telephone (02) 9231 8182.

## Digital doings

The National Library in Canberra has announced a newspaper digitisation programme, to commence later this year. The database will cover the period between 1803 and 1954 using one major newspaper from each state and territory. In good news for historians, the Library expects to offer, from early 2008, a new online service to enable full text searching of these newspapers and viewing of the content free of charge. Newspapers will initially include 19th century editions including *The Sydney Gazette*, *The Argus*, *The Courier Mail* and others.



ISLINGTON

### TASMANIA'S AWARD WINNING ISLINGTON HOTEL ANNOUNCES A BOTANICAL ART PACKAGE

*Botanical Art has experienced a renaissance in recent times and so keeping with this exciting trend The Islington Hotel has commissioned the very special services of Lauren Black, Tasmania's leading Botanical Artist. Over 2 days she will reveal to you some of the secrets involved with this specialised art form as well as introduce you to the fascinating history of botany and plant documentation in Tasmania. All while enjoying luxury accommodation located in the dress circle of Hobart.*

June 18-20 ~ September 18-20 ~ November 27-29





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# Diary dates

## MAY

**Saturday 19**  
Queensland, Ormiston  
Garden tour of Ormiston House with Jerry Coleby-Williams.  
Guided tour of the interior of Ormiston House.  
Guided tour of Redland Museum, meet at front steps of Ormiston House, 277 Wellington St, Ormiston at 10am  
BYO picnic lunch & cool drinks; hot water is available. After lunch drive to Museum 60 Smith St Cleveland.  
Members \$10, guests \$15 - this covers all visits.  
Registration by May 14 at the latest.  
Contact: Cecily Dean  
(07) 3286 2070.

**Sunday 20**  
Sydney & NNSW, Blue Mountains  
Self-drive trip to Mt Wilson to visit hill station gardens  
Contact: Stuart Read  
(02) 9873 8554  
Email:  
Stuart.Read@heritage.nsw.gov.au

**Saturday 26**  
ACT/Monaro/Riverina  
Heritage trees with Stuart  
Read 2.30pm - (with afternoon tea)  
Australian National Botanic Gardens Theatre  
Members of AGHS and Friends of ANBG \$10, non-members \$15  
Contact: Judy Pearce  
(02) 6257 6970  
Email: expertco@ozemail.com.au

## JUNE

**Sunday 17**  
Sydney, Botanic Gardens  
Refreshments, walk and talk with Heather Branch focussing on the Sydney International Exhibition of 1879. Anderson Building, 2pm - 4pm  
Sydney Botanic gardens nr Woolloomooloo Gate  
Contact: Stuart Read  
(02) 9873 8554  
Email: Stuart.Read@heritage.nsw.gov.au

**Thursday 21**  
ACT/Monaro/Riverina, Canberra  
Introduction to Garden Style with Madeleine Maple  
Canberra Grammar School (International Centre)  
Melbourne Ave., Deakin, 6.00pm - (followed by drinks)  
Members \$10, non-members \$15  
Contact: Judy Pearce  
(02) 6257 6970  
Email: expertco@ozemail.com.au

**Saturday 23**  
Queensland, Brisbane  
Audio-visual presentations  
*Canberra's Garden Heritage* DVD and other garden audiovisuals  
Herbarium, Mt Coot-tha Botanic Garden 2pm  
Members \$10, guests \$15  
Register by June 20  
Contact: Gill Jorgensen  
(07) 3341 3933  
Email: jorgenk@picknowl.com.au

## JULY

**Thursday 19**  
ACT/Monaro/Riverina, Canberra  
*Weston - a life of horticulture* with John Grey  
6.00pm - (followed by drinks)  
Conference Room, National Library of Australia  
Members of AGHS and Friends of NLA \$10, non-members \$15  
Contact: FNLA office  
(02) 6262 1698  
Email: friends@nla.gov.au

**Saturday 28**  
Queensland, North Stradbroke Island  
Day trip to North Stradbroke Island  
Take 9 a.m Stradbroke Ferries water taxi from Toondah Harbour, Middle Street, Cleveland. At Dunwich, join bus and walking tour of Dunwich, Myora Springs, Amity Point, Point Lookout, North Gorge walk and Brown Lake.  
Contact: Susan Martin  
(07) 3870 2186

## AUGUST

**Sunday 26**  
Queensland, Brisbane  
AGM and illustrated talk at the Herbarium, Mt Coot-tha Botanic Garden, 2pm  
AGM begins at 2, then John Taylor will present an illustrated talk on: *George Forrest - a plant hunter in China*.  
Contact: Keith Jorgensen:  
(07) 3341 3933  
Email: jorgenk@picknowl.com.au

## OCTOBER

Annual national conference, Albury  
Friday 19, Saturday 20, Sunday 21 optional day Monday 22.  
Post conference Tour Tuesday 23, Wednesday 24, Thursday 25.

## VICTORIA ONGOING WORKING BEES

**Bishopscourt: Third Wednesday of every month.**

The Australian Garden History Society maintains this garden at 120 Clarendon Street, East Melbourne and welcomes new volunteers.

Contact: Helen Page  
Email: helenpage@bigpond.com

**Castlemaine - Saturday 11 and Sunday 12 August.**

Each year members of the Australian Garden History Society visit Castlemaine during the last weekend of January and in late winter to assist at these two gardens:

Tute's Cottage (Vicroads 287 70) - a recreation of a miner's subsistence garden (Saturday)  
Buda [www.budacastlemaine.org](http://www.budacastlemaine.org)  
<http://www.budacastlemaine.org> (Vicroads 287 4Q) (Sunday)

Contact: Helen Page  
Email: helenpage@bigpond.com

## PACKERS PATCH

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## INTERACTIVE FORUM

In the near future the AGHS hopes to include an interactive forum page on its website, giving visitors to the site an opportunity to share information pertinent to garden history. The introduction of this page could not go ahead however, unless submissions to this page were regularly monitored. The NMC is calling for a volunteer who would be willing to check submissions on a daily or weekly basis.

If you are able to assist please contact the AGHS office on (03) 9650 5043 or 1800 678 446 or email: [info@gardenhistorysociety.org.au](mailto:info@gardenhistorysociety.org.au).